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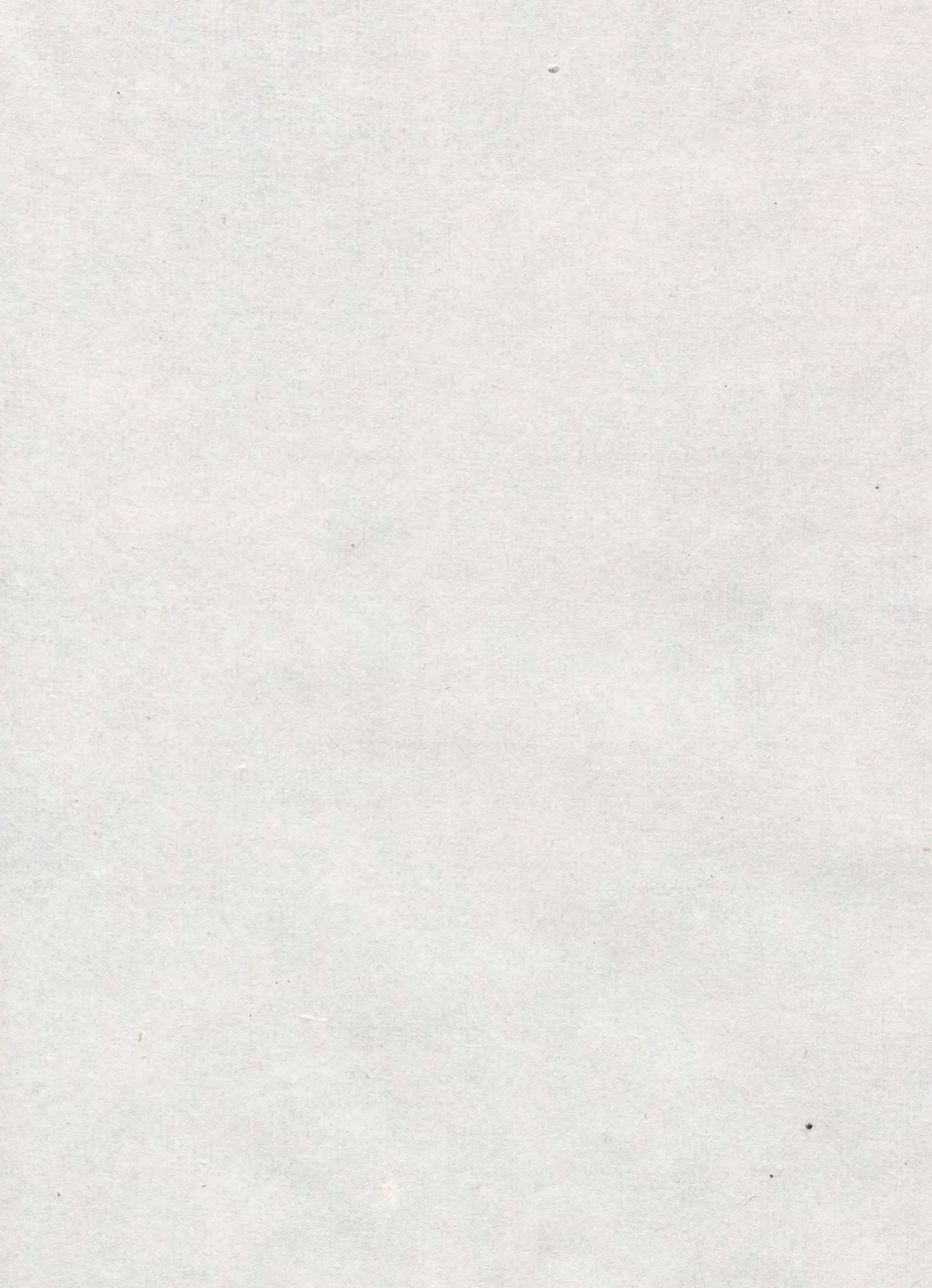




















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Polnische Tänze.

# MAZURKAS

für das  
Pianoforte

herausgegeben  
von

OSCAR von KOLBERG.

LEIPZIG,  
BREITKOPF & HÄRTEL.

Pr. 5 Mark netto.











James H. H. H. H.

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James H. H. H.



# Polnische Tänze.

*Sammlung*

der beliebtesten Polnischen

## MAZURKAS

für das

### Pianoforte

ausgewählt, durchgesehen und bearbeitet

von

## OSCAR von KOLBERG.

LEIPZIG, BREITKOPF & HÄRTEL.

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Bearbeitung, Eigenthum der Verleger.

15952.

[1882]



15756

III

Mus.



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# VORWORT.

Die Mazurka, ein beliebter polnischer Nationaltanz, der heut zu Tage wohl nirgends auf einem Ballprogramme fehlt, scheint doch als Kunstdanz der höheren Stände Polens nicht über die Zeiten der Regierung Sigismund III. zurückzureichen, also bis zur Zeit, als die Hauptresidenz des Königs und der Adelsrepublik von Krakau nach Warschau verlegt ward.

Von jener Zeit an wurde der masurische Volkstanz, der damals vielleicht noch keinen besonderen Namen führte, auch unter den höheren Ständen allgemein bekannt und beliebt, und als Ritterschritt neben der großen Tanz genannten Polonaise und dem Krakowiak, dem kleinen Tanz, aufgeführt. Der masurische Tanz begann, wie die meisten slavischen Tänze, mit einer Runde der Tänzer, zu denen sich allmählich auch die von diesen aufgeforderten Tänzerinnen gesellten.

Indessen herrschten bei den vielen Festlagern und Gastmahlen, die von der Regierung Ladislaus IV. an, bis zu den Zeiten des letzten Königs Stanislaus August, am Hofe der Könige sowohl wie auch der Magnaten gehalten wurden, nach den damaligen Berichten fremdländische, hauptsächlich italienische und französische Tänze vor. Es ist anzunehmen, dass diese Tänze auch einigen Einfluss auf die Touren und Figuren des masurischen Tanzes geübt haben, ohne jedoch die freien, ausdrucksvollen Bewegungen desselben zu hemmen. Leider sind die diese Tänze begleitenden Musikweisen für uns verloren gegangen, es sei denn, dass dieselben theilweise noch in den alten volksthümlichen Weihnachtsliedern wiederzufinden wären.

Später, um 1780, übte auch das Ballett des Warschauer Theaters, indem es die nach Volksweisen und Volkstänzen seinerseits künstlerisch umgebildete Mazurka auf die Bühne brachte, einen namhaften Einfluss auch auf die Gestaltung dieses Tanzes in Privateirkeln.

In der darauf folgenden Zeit haben auch die Officiere der polnischen Legionen nach ihrer Heimkehr ins Vaterland in den Jahren 1805 und 1812, unterstützt von der ganzen tanzenden Jugend der gebildeten Stände, den Bewegungen des Tanzes bald ein zärtlich-sentimentales, bald wieder ein ritterlich-kühnes Gepräge zu geben gewusst, das einerseits einen Meister wie Chopin zu den erhabensten Ergießungen seiner gebrochenen Seele begeisterte, andererseits wieder eine Menge begabter Nationalkomponisten anregte, uns lange Jahre hindurch mit frischen Rhythmen und Melodien zu beschenken.

Wir glauben, dass auch die hier dem geneigten Leser gebotenen, chronologisch geordneten, bald kräftig, bald graziös sich bewegenden Tanzmusikstücke reich an solchen Eigenschaften seien. Diese Melodien haben wohl den Höhepunkt ihres Schwunges und Glanzes in dem Zeitabschnitt von 1820 bis 1850 erreicht, so dass selbst die politischen Stürme von 1831 sie nicht zu ersticken vermochten. Graf Karl Soltyk gab dabei mit seinen Compositionen die Losung, und hatte bald viele nicht minder produktive Komponisten zu Nachfolgern. Die nach 1850, und vollends nach 1860 erschienenen Mazurken sind, obwohl sie manches graziöse Stück bieten, doch im Allgemeinen ärmer an Erfindung.

Einen Kranz von Melodien, aus dem vorerwähnten Zeitraume gesammelt, geben wir getreu, jedoch den Anforderungen der heutigen Technik gemäß, mit etwas verstärkter Begleitung wieder, in Erwartung, dass dieselben den Liebhabern nationaler Musik recht willkommen sein werden.

Oscar von Kolberg.



# PRÉFACE.

---

La Mazurka, une des danses favorites du peuple polonais, figure aujourd'hui presque partout sur les programmes de bal. Cependant, comme danse de la haute société polonaise, elle ne paraît pas dépasser le temps du règne de Sigismond III, c'est-à-dire, l'époque où Varsovie devint la capitale de la République polonaise à la place de Cracovie.

C'est alors, que la danse populaire du pays de Mazovie, qui n'avait peut-être pas encore de nom particulier, fût mieux connue et plus goûtée dans les sociétés, à côté de la Polonaise (appelée danse *grande*) et de la Cracovienne (danse *petite*). Les pas de la danse mazovienne commençaient, comme la plupart des danses slaves, par un ronde des danseurs, auxquels s'unissaient peu à peu, invitées par ceux-ci, les danseuses.

Cependant aux fréquents festins qui ont eu lieu pendant les règnes suivants, à partir de Ladislas IV jusqu'au temps du dernier roi Stanislas Auguste, dominaient à la cour des rois et des magnats, — comme le disent des relations contemporaines — les danses étrangères et notamment les danses italiennes et françaises. Il est à croire que ces danses exerçaient quelque influence sur les tours et les figures de la danse mazovienne, sans néanmoins restreindre la libre allure de ses mouvements caractéristiques. Malheureusement les airs qui les accompagnaient, sont perdus pour nous, à moins qu'ils ne se retrouvent en partie dans les cantiques populaires.

Plus tard, vers 1780, le ballet du théâtre de Varsovie, en introduisant de son côté les motifs de chant et de danse populaires sur la scène, a réagi à sa guise sur la partie choréographique de cette danse aux salons, en lui appliquant le nom déjà usité de Mazurka.

Ensuite, les officiers des Légions polonaises, au retour dans leur patrie en 1805 et en 1812, aidés de toute la jeunesse bien-élevée et dansante d'alors, ont donné aux allures de la danse des essors tantôt tendres, tantôt chevaleresques et hardis, qui ont inspiré d'une part un maître comme Chopin, nourri par les chants du peuple, pour se servir de cette forme à nous enchanter des plus sublimes accents de son âme brisée, et de l'autre, de nombreux compositeurs nationaux pour nous égayer aux salons de ces rythmes alertes.

Nous croyons voir ces dernières qualités reproduites dans la musique de danse, tour à tour énergique et gracieuse, que nous mettons ici sous les yeux du bienveillant lecteur dans l'ordre chronologique. Les mélodies de ces danses ont atteint le plus grand degré de verve comme d'élégance, dans l'espace de temps de 1820 jusqu'à 1850, de manière, que même les désastres politiques de 1831 ne pouvaient en arrêter l'effusion. C'est d'abord le comte Charles Soltyk, qui en a donné le mot d'ordre, et qui bientôt fut suivi d'autres compositeurs non moins expansifs. Les mazurkas qui parurent après 1850, et surtout celles après 1860, bien qu'elles ont montré quelquefois des pièces de musique très gracieuses, étaient en général moins heureuses à l'égard de l'invention.

Nous avons recueilli un faisceau de mélodies favorites, écrites dans l'espace de temps mentionné, et après avoir revu, renforcé et arrangé convenablement l'accompagnement de quelques-unes, nous les présentons aux amateurs des mélodies nationales, espérant qu'elles sauront comme telles, éveiller leur intérêt et gagner leur sympathie.

Oscar de Kolberg.



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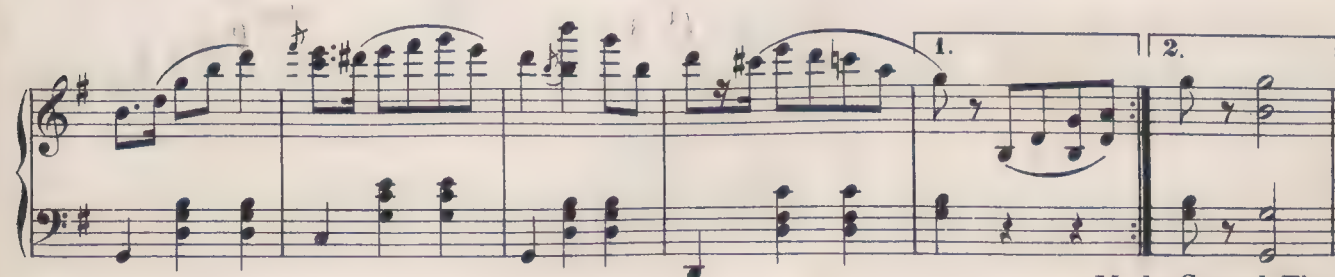
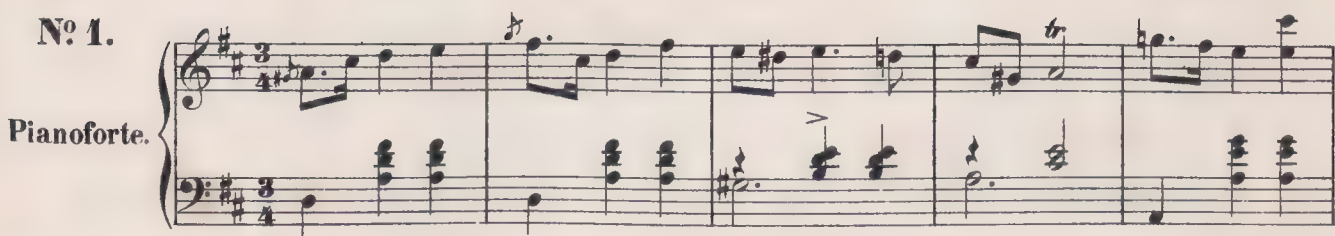
# Polnische Tänze.

## Mazurka.

Karl Graf Soltyk.  
Krakau 1816.

Nº 1.

Pianoforte.



M. da Capo al Fine.



# Mazurka.

Karl Graf Soltyk.  
Warschau 1818.

Nº 2.

First system of the Mazurka score, measures 1-4. The music is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords. A dynamic marking of *f* (forte) is present in the second measure.

Second system of the Mazurka score, measures 5-8. The melodic line continues with similar rhythmic patterns. A dynamic marking of *ff* (fortissimo) appears in the eighth measure.

Third system of the Mazurka score, measures 9-12. The right hand has a more active melodic line with slurs. The left hand continues with a steady accompaniment.

Fourth system of the Mazurka score, measures 13-16. This system includes the **TRIO.** section starting in measure 14. The tempo and mood change, indicated by the *dolce* (dolce) marking. The music becomes more lyrical. The system concludes with the word **Fine.**

Fifth system of the Mazurka score, measures 17-20. This system continues the Trio section. It features a final melodic flourish in the right hand and a concluding accompaniment in the left hand.

M. dal Segno al Fine.



# Mazurka.

(Das Glöckchen.)

Karl Graf Solyk.  
Krakau 1819.

Nº 3.

Fine.

TRIO.

M.dal Segno al Fine.

# Mazurka

(der schönen Mierzynska)\*)

Joseph Damse.  
Warschau 1822.

Nº 4.

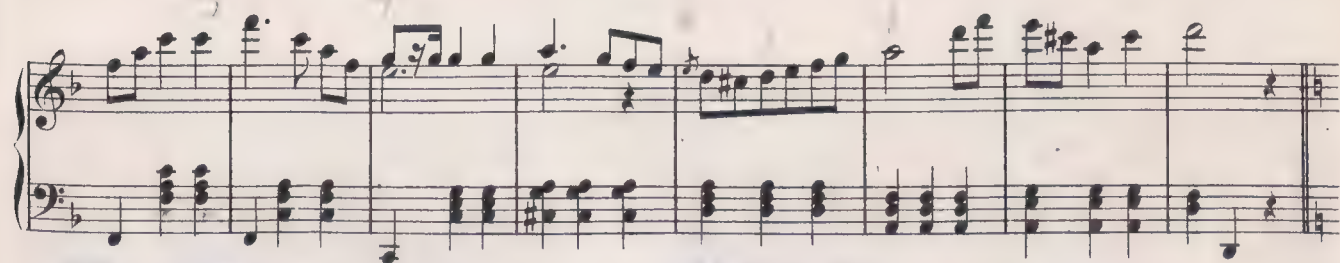
1. 2.

\*) Tänzerin am Warschauer Theater.

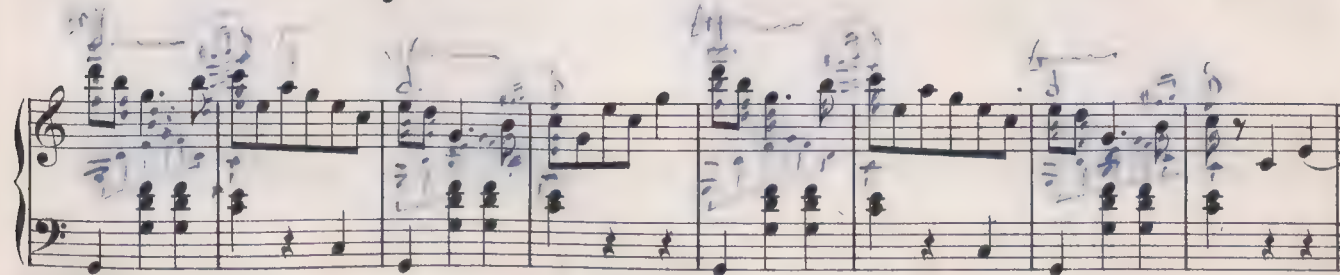




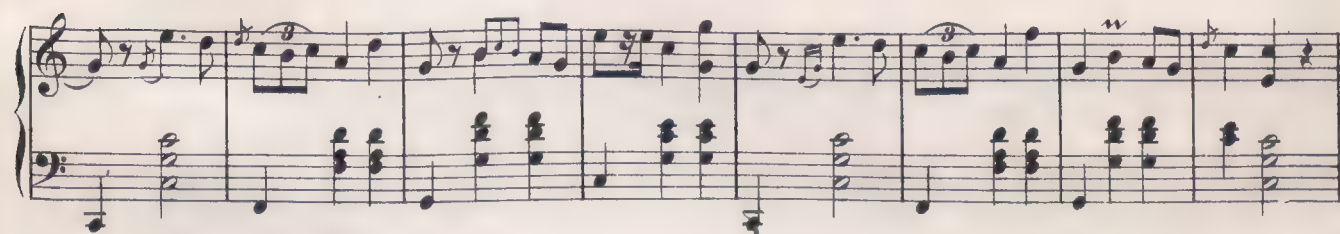
First system of musical notation. The right hand (treble clef) features a melodic line with trills (tr) and a first ending (1.) leading to a second ending (2.). The left hand (bass clef) provides a steady accompaniment of chords. A piano (*p*) dynamic marking is present at the beginning.



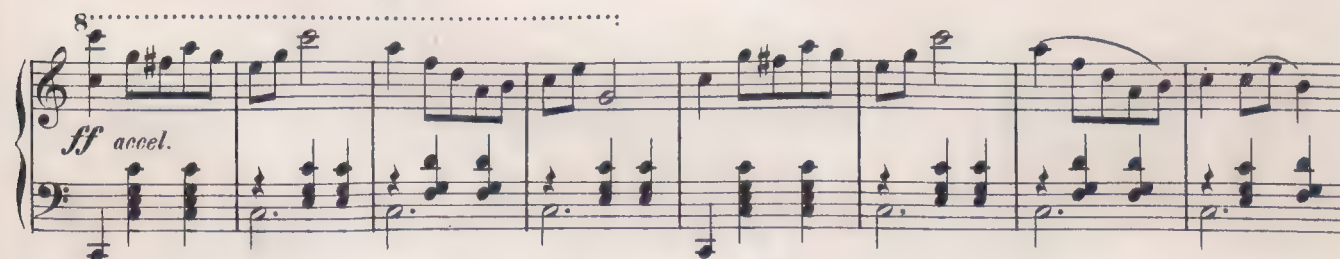
Second system of musical notation. The right hand continues the melodic development with various intervals and rests. The left hand maintains the chordal accompaniment.



Third system of musical notation. The right hand features a more complex melodic line with some blue ink annotations. The left hand continues with the accompaniment.



Fourth system of musical notation. The right hand includes a triplet of eighth notes. The left hand continues with the accompaniment.



Fifth system of musical notation. The right hand features a melodic line with a dotted line indicating a continuation. The left hand continues with the accompaniment. A fortissimo (*ff*) and acceleration (*accel.*) marking is present.

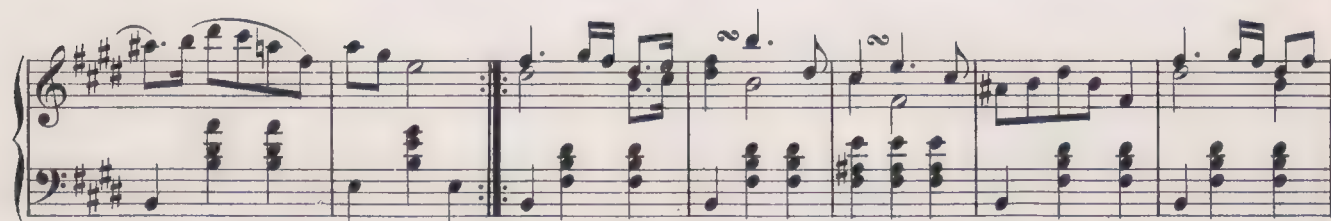


Sixth system of musical notation. The right hand features a melodic line with a final cadence. The left hand continues with the accompaniment.

## Mazurka.

Karl Graf Soltyk.  
Krakau 1821-22.

Nº 5.





## Mazurka.

Karl Graf Soltyk.  
Krakau 1822.

Nº 6.

First system of the Mazurka score, measures 1-4. The music is in 3/4 time with a key signature of one sharp (F#). The first staff (treble clef) contains the melody, and the second staff (bass clef) contains the accompaniment. Dynamics include *mf* (measures 1-2), *ff* (measure 3), and *mf* (measure 4). There are accents and slurs over the notes.

Second system of the Mazurka score, measures 5-8. The melody continues in the treble staff, and the bass staff provides harmonic support with chords and single notes.

Third system of the Mazurka score, measures 9-12. The musical texture remains consistent with the previous systems, featuring a melodic line and a supporting bass line.

Fourth system of the Mazurka score, measures 13-16. A *cresc.* (crescendo) marking is present in measure 14. The system concludes with a double bar line.

Fifth system of the Mazurka score, measures 17-20. The word **TRIO.** appears above the staff in measure 18. The music changes to a new key signature of two sharps (D major). The system ends with a double bar line.

Fine.

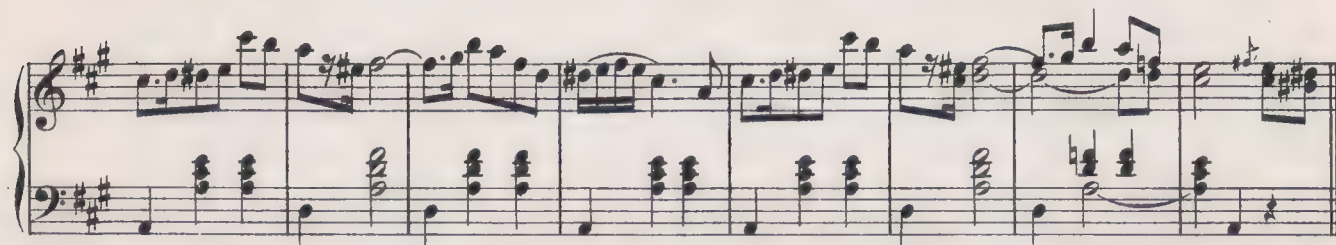
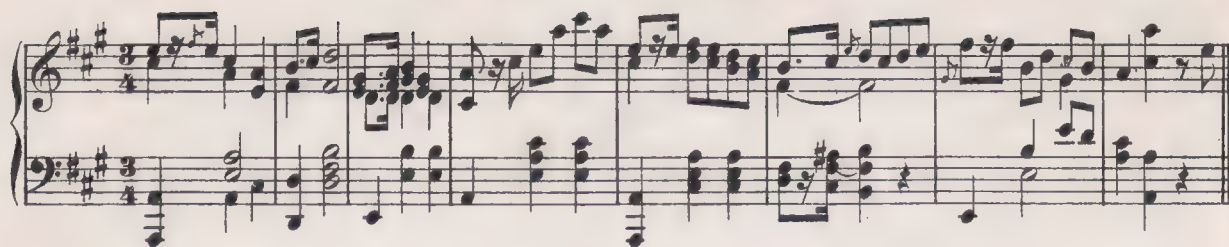
Sixth system of the Mazurka score, measures 21-24. This system continues the Trio section. It concludes with a double bar line.

M. da Capo al Fine.

## Mazurka.

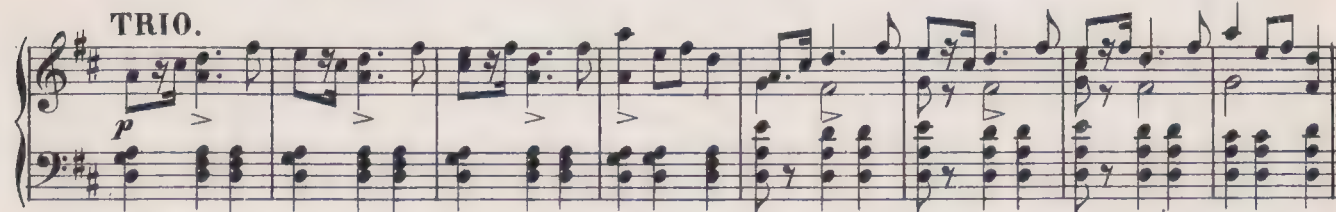
Franz Kral.  
Warschau 1823.

Nº 7.



Fine.

TRIO.



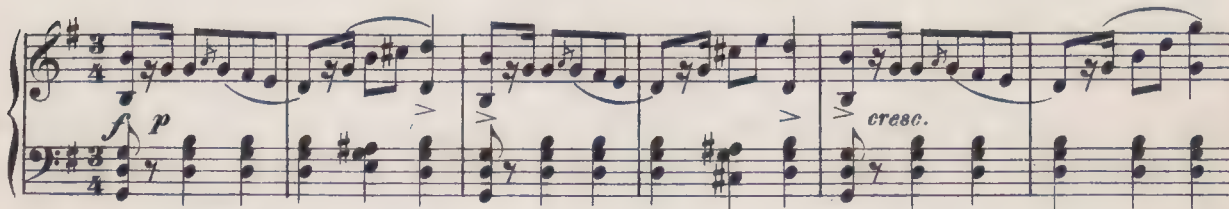
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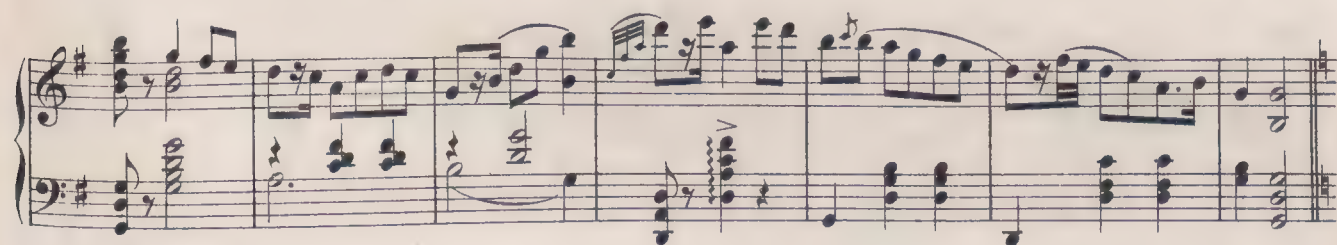
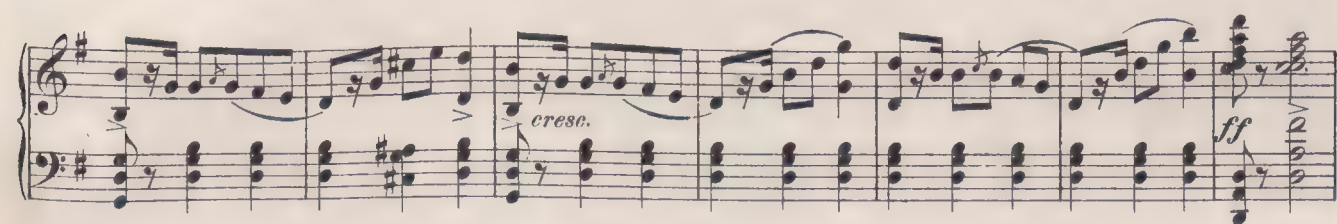
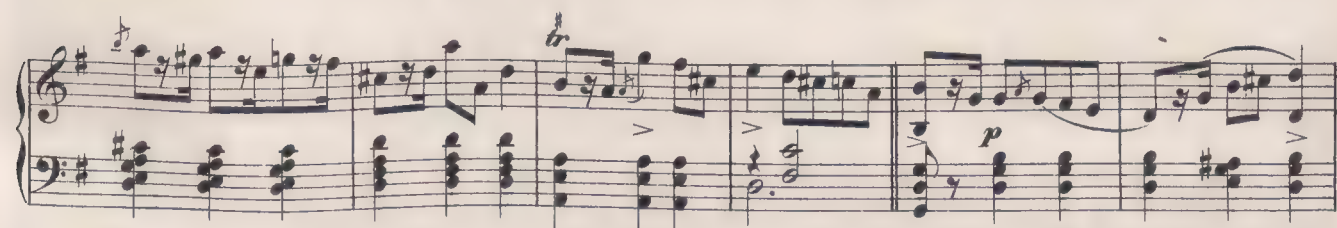
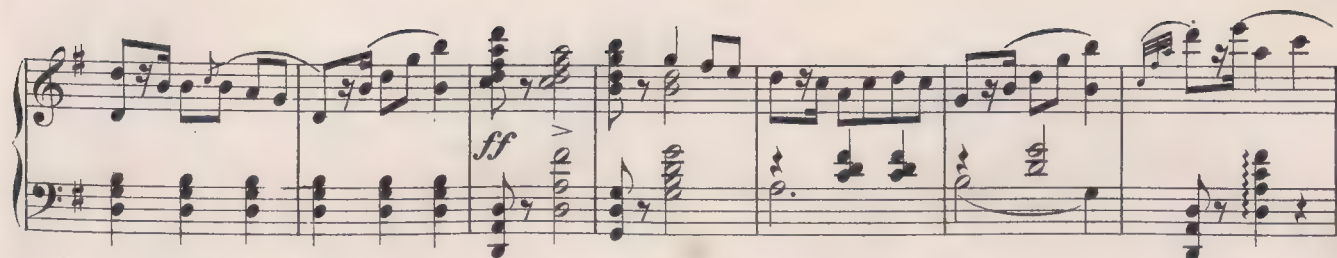
## Mazurka.

Karl Graf Soltyk.  
Warschau 1823.

Nº 8.







## Mazurka.

Karl Graf Solti.  
Warschau 1824.

Nº 9.

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). It consists of seven systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' (forte) and '>' (accent). The piece concludes with a double bar line and the word 'Fine.' in the bottom right corner.



TRIO.

Two systems of piano music. The first system consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The second system continues the piece, ending with a double bar line and first/second endings. The first ending leads back to the beginning of the section, and the second ending concludes with a final chord.

M. da Capo al Fine.

Mazurka.

von J.....  
Krakau.

Two systems of piano music. The first system is marked 'Nº 10.' and features a 3/4 time signature and a key signature of two sharps (F# and C#). The melody is in the right hand, with a mix of eighth and sixteenth notes, and the left hand has a steady accompaniment. The second system continues the piece, ending with a double bar line and first/second endings. The first ending leads back to the beginning of the section, and the second ending concludes with a final chord.

Fine.

TRIO.

One system of piano music. It consists of two staves (treble and bass clef) with a key signature of one sharp (F#) and a 3/4 time signature. The melody is in the right hand, featuring eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece ends with a double bar line and a final chord.

M. da Capo al Fine.

## Mazurka.

Karl Graf Soltyk.  
Warschau 1826.

**Nº 11.**

**Nº 11.**

*p*

*cresc.*

*dim.*

**TRIO.**

*p*

**Fine.**



## Mazurka.

Alex. Rembielinski.  
Warschau.

Nº 12.

First system of the Mazurka score, measures 1-6. The music is in 3/4 time with a key signature of one sharp (F#). The melody in the right hand features eighth and sixteenth notes with accents. The left hand provides a harmonic accompaniment with chords and single notes. A piano (*p*) dynamic marking is present in the first measure.

Second system of the Mazurka score, measures 7-12. The melody continues with eighth notes and rests. The left hand accompaniment includes chords and single notes. A forte (*f*) dynamic marking appears in measure 8, and a piano (*p*) dynamic marking appears in measure 10.

Third system of the Mazurka score, measures 13-18. The melody features eighth notes and rests. The left hand accompaniment includes chords and single notes. A forte (*f*) dynamic marking appears in measure 13, and a piano (*p*) dynamic marking appears in measure 15.

Fourth system of the Mazurka score, measures 19-24. The melody continues with eighth notes and rests. The left hand accompaniment includes chords and single notes. A trill (*tr*) is marked in the final measure of the system.

Fifth system of the Mazurka score, measures 25-30. The melody continues with eighth notes and rests. The left hand accompaniment includes chords and single notes. A trill (*tr*) is marked in the final measure of the system. The word "TRIO." is written above the staff in measure 25, and "dolce" is written below the staff in measure 26. The word "Fine." is written below the staff in measure 28.

Sixth system of the Mazurka score, measures 31-36. The melody continues with eighth notes and rests. The left hand accompaniment includes chords and single notes. The system concludes with a double bar line.

M. da capo al Fine.

## Mazurka.

Karl Graf Soltyk.  
Warschau 1828.

Nº 13.



Fine.

TRIO.



M. da capo al Fine.



# Mazurka

(die letzte.)\*

Karl Graf Soltyk.  
Warschau 1829.

Nº 14.



Fine.



TRIO.



M. da capo al Fine.

\*) Der Graf Soltyk starb im Jahre 1830.

## Mazurka.

Tom. Nidecki.  
Krakau.

Nº 15.

The musical score for Mazurka No. 15 is presented in six systems of piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'p' and '>'. The piece concludes with the word 'Fine.'





M. da capo al Fine.

## Mazurka.

A. S (wieszewski.)  
Warschau 1833.

Nº 16.



TRIO.



M. da Capo al Fine.

## Mazurka.

Philippine Brzezinska.  
Warschau.

Nº 17.

First system of musical notation for Mazurka N° 17. It consists of a treble and a bass staff. The treble staff begins with a key signature of three flats (B-flat, E-flat, A-flat) and a 3/4 time signature. The first measure contains a whole note chord. The melody starts in the second measure with a quarter note, followed by eighth and sixteenth notes. A first ending bracket labeled '8' spans the final two measures of the system. The bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The treble staff continues the melody with various note values and rests. A piano dynamic marking 'p' is placed below the first measure of the bass staff. The system concludes with a final chord in the bass staff.

Third system of musical notation. The treble staff features a more active melody with many sixteenth notes. A first ending bracket labeled '8' is present. The bass staff continues with a steady accompaniment of chords.

Fourth system of musical notation. The treble staff continues the melodic line. A first ending bracket labeled '8' is at the beginning. The bass staff provides accompaniment. The system ends with a double bar line.

Fifth system of musical notation. The treble staff continues the melody. The bass staff has a piano dynamic marking 'p' in the middle. The system ends with a double bar line.

Sixth system of musical notation. The treble staff continues the melody. A first ending bracket labeled '8' is at the beginning. The bass staff provides accompaniment. The system ends with a double bar line.

TRIO.

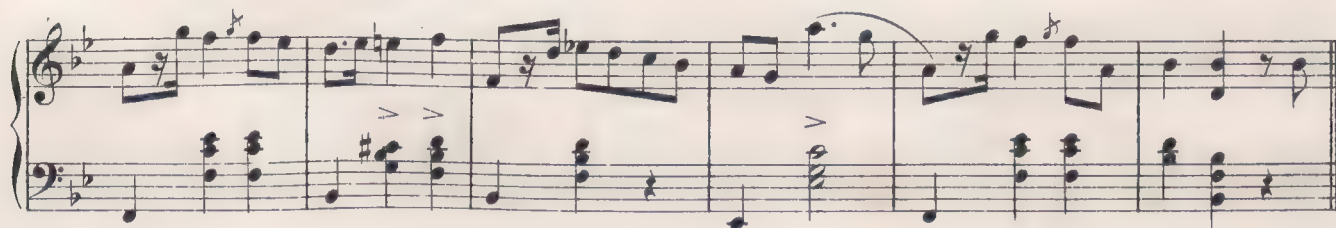


# Mazurka.

(Erinnerung an Lemberg.)

T(itus) W(ojcichowski).  
Warschau.

Nº 18.



## Mazurka.

Romuald Przyłuski.  
Warschau 1834.

Nº 19.

*f*

1. 2.

*ff* *ff* *p*

Fine.

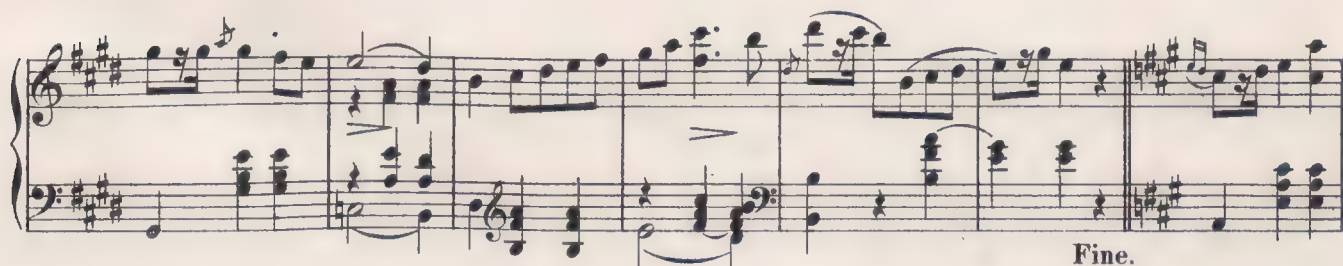
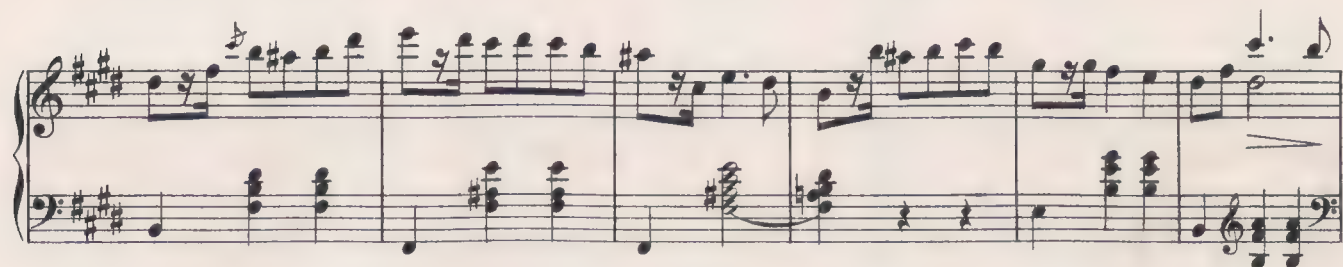
M. da capo al Fine.

## Mazurka.

Ant. Kotulinski.  
Warschau.

Nº 20.





Fine.



M. da capo al Fine.

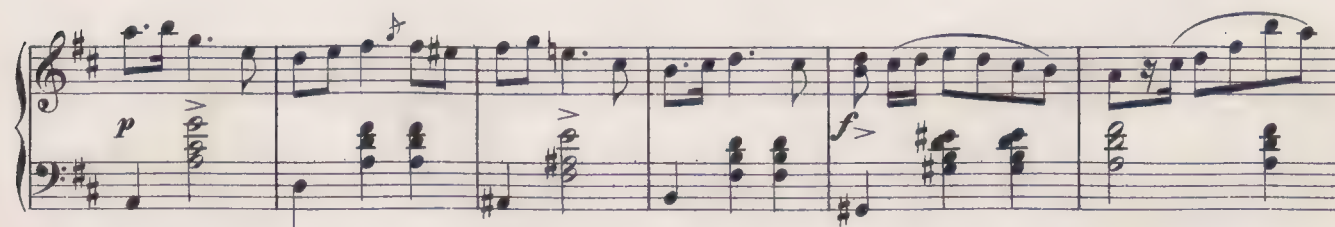
## Mazurka.

Alexander Swieszewski.  
Warschau 1835.

Nº 21.



Fine.



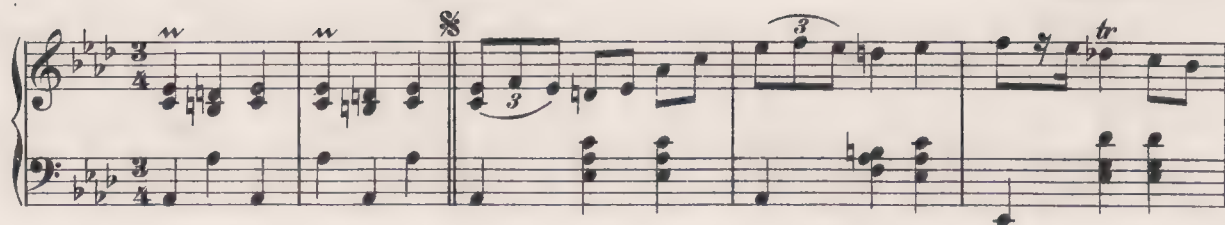
M. da capo al Fine.



## Mazurka.

G. N. Wysocki.  
Krakau 183...

Nº 22.

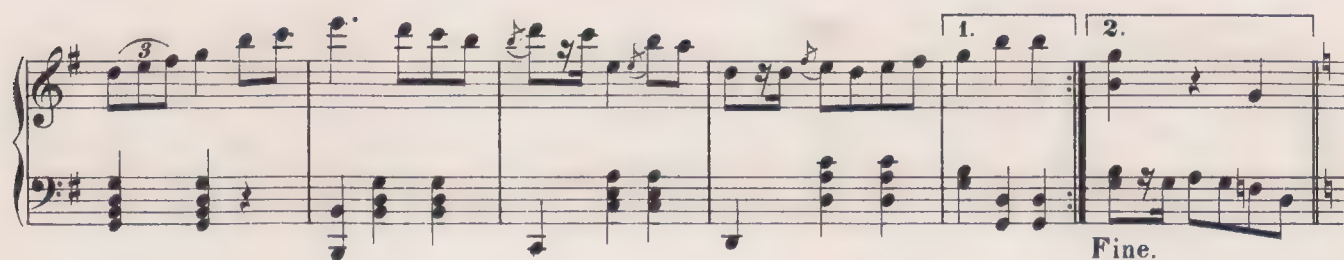


M. dal Segno al Fine.

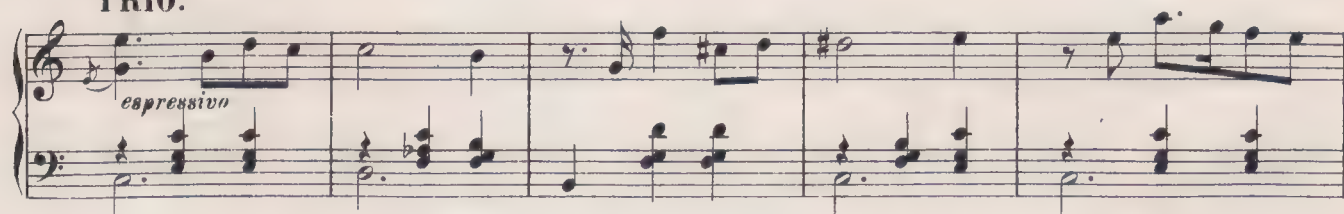
## Mazurka.

P. Z(borowski.)  
Krakau 184....

Nº 23.



## TRIO.



M. da Capo al Fine.



# Mazurka

(genannt: Der Landmann.)

Joseph Krogulski.  
Warschau 1837.

Nº 24.

The musical score is written for piano in 3/4 time, key of D major (two sharps). It consists of six systems of music, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like accents (>) and slurs. The piece concludes with a double bar line and repeat dots. The paper shows signs of age, including some staining and wear.

# Mazurka

(nach einem Volksliede.)

J.Br.(ykczyński.)  
Warschau.Radom.

Nº 25.

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has two sharps (F# and C#), and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like 'f' and 'p'. The score is a Mazurka, a type of Polish folk dance music.



Fine.

M. da Capo al Fine.

# Mazurka.

Alexander Swieczewski.  
Warschau 1838.

Nº 26.

*mf* *cresc.* *ff*

*p* Fine.

*pp* *dolce* Fine.

M. da Capo al Fine.

## Mazurka.

Stephan Łodwigowski.  
Warschau.

Nº 27.

The musical score is written for piano in 3/4 time, featuring a key signature of two sharps (F# and C#). The piece is divided into six systems of music. The first system begins with a treble clef and a key signature of two sharps, followed by a bass clef. The melody in the treble clef is marked *mf* and includes accents (>) over the eighth notes in the third measure. The bass line consists of chords and single notes. The second system continues the melody and bass line. The third system features a treble clef and a key signature of two sharps, with a bass line that includes a *p* (piano) marking. The fourth system includes a *cantabile* marking and a *Fine.* instruction. The fifth system features a *cresc.* (crescendo) marking and a *dim.* (diminuendo) marking. The sixth system concludes the piece with a *p* (piano) marking.

*mf*

*p*

*cantabile*

*Fine.*

*cresc.*

*dim.*

*p*





# Mazurka

(genannt: Der Landmann.)

Luise Głowacka.  
Krakau 1839.



M. dal Segno al Fine.

# Mazurka

(nach einer Volksweise.)

Julian Kapliński.  
Warschau.

Nº 29.

First system of the Mazurka score, measures 1-4. The music is in 3/4 time with a key signature of one sharp (F#). The melody features triplets and slurs. Dynamics include *ff* and *dim.*

Second system of the Mazurka score, measures 5-8. The melody continues with triplets and slurs. Dynamics include *f*. The system ends with the word "Fine."

Third system of the Mazurka score, measures 9-12. The melody continues with triplets and slurs. Dynamics include *ff* and *dim.*

## Pastorelle.

Fourth system of the score, measures 13-16. The music transitions to a new section. Dynamics include *p*. The system ends with a double bar line.

Fifth system of the score, measures 17-20. The melody continues with slurs and ties. The system ends with a double bar line.

Sixth system of the score, measures 21-24. The melody continues with slurs and ties. The system ends with a double bar line.

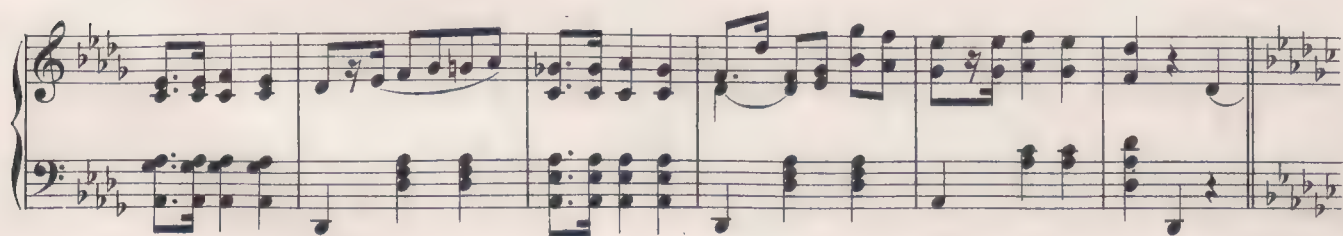
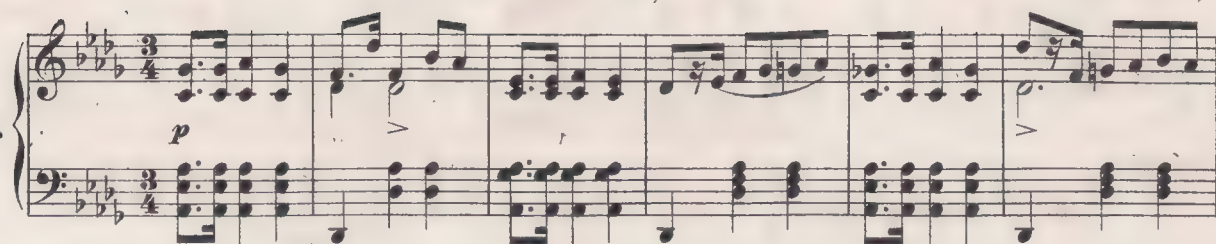
M. da Capo al Fine.



## Mazurka.

Alexander Swieszewski.  
Warschau 1842.

Nº 30.



TRIO.



# Mazurka

(nach einem krakau'schen Liede.)

Hilarius Meciszewski.  
Krakau.

Nº 31.

The musical score is written for piano and consists of six systems of music. Each system contains a treble and bass staff joined by a brace. The time signature is 3/4. The key signature has one sharp (F#). The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like 'f' (forte). The first system is marked 'Nº 31.' and the last system ends with a double bar line and a repeat sign.





Fine.

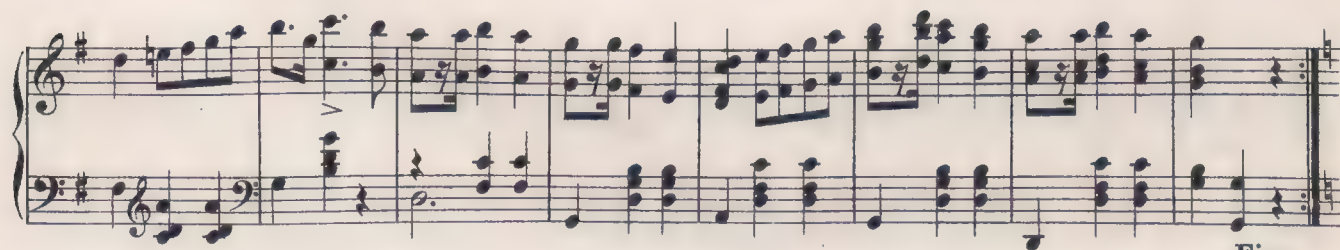


## Mazurka.

M. da Capo al Fine.

Vincenz Studziński.  
Krakau 184..

Nº 32.



Fine.

## TRIO.



M. dal Segno al Fine.

## Mazurka.

Marcellus Lempe.  
Warschau 1843.

N° 33.

The musical score for Mazurka N° 33 is written in 3/4 time and D major. It features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *ff* (fortissimo) and *dolce* (softly). The piece concludes with a triplet figure and a final double bar line.

M. dal Segno al Fine.



## Mazurka.

A. Kotuliński.  
Warschau 184..

N° 34.



M. da Capo al Fine.

## Mazurka.

Karl Studziński.

Krakau 184..

Nº 35.



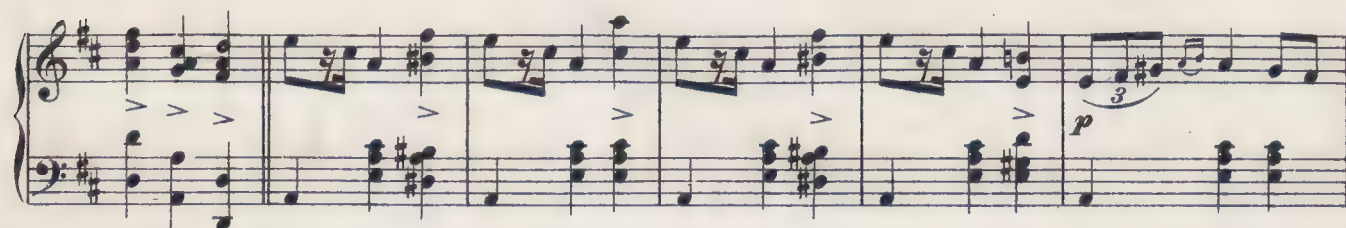
M. da Capo al Fine.

## Mazurka.

Joseph Nowakowski.

Warschau 1845.

Nº 36.







Fine.



M. da Capo al Fine.

## Mazurka.

A. Kotuliński.  
Warschau.

Nº 37.

The musical score for Mazurka N° 37 is written in 3/4 time. It begins with a piano (*p*) dynamic. The first system includes a forte (*f*) dynamic and a trill (*tr*). The second system features a fortissimo (*ff*) dynamic and a crescendo (*cresc.*). The third system continues with the fortissimo dynamic. The fourth system marks the beginning of the TRIO section with a fortissimo (*ff*) dynamic and a dolce (sweet) marking. The fifth system concludes with a Fine marking. The sixth system begins with a piano (*p*) dynamic and a da capo instruction, leading back to the beginning of the piece.



## Mazurka.

Vinc. Studziński.  
Krakau.

Nº 38.

*p*

*f*

*Fine.*

1. 2.

M.da Capo al Fine.

# Mazurka

(nach einem Volksliede.)

J. N. Kurzatkowski.  
Warschau.

Nº 39.

The musical score for Mazurka No. 39 is written for piano. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 3/4 time signature. The first system includes a repeat sign. The score is divided into six systems. The fifth system contains a 'p' (piano) dynamic marking. The sixth system contains a 'f' (forte) dynamic marking. The piece concludes with a 'Fine.' marking and a 'M. dal Segno al Fine.' instruction.

M. dal Segno al Fine.



# Mazurka

(genannt: Der Satan.)

J. N. Kurzatkowski.  
Warschau.

Nº 40.

*ff* *p* *pp* *mf* *cresc.* *ff* *TRIO.* *p* *cresc.* *Fine.* *diminuendo* *M. da Capo al Fine.*

## Mazurka.

Julian Kapliński.  
Warschau 1846.

Nº 41.

*f* *>* *>>*

Ossia

TRIO.

*dolce*

Fine.

*dim.*

*dolce*



*dim.*

M. da Capo al Fine.

## Mazurka.

Stanislaus Danecki.  
Warschau.

Nº 42.

*f*

Fine.

TRIO.

M. dal Segno al Fine.

## Mazurka.

Joseph Nowakowski.  
Warschau 184..

N° 43.

Musical score for Mazurka N° 43 by Joseph Nowakowski. The score is in 3/4 time, key of D major (two sharps). It consists of five systems of two staves each (treble and bass). The first system includes a repeat sign with first and second endings. The piece concludes with a "Fine." marking.

TRIO.

Musical score for the Trio section of Mazurka N° 43. It begins with a piano (*p*) dynamic marking and a "dolce" (sweet) instruction. The score is in 3/4 time, key of D major. It consists of two systems of two staves each. The second system includes a second ending marked with a "2" over a slur. The piece concludes with a "M. dal Segno al Fine." instruction.

M. dal Segno al Fine.



# Mazurka

(Erinnerung an Swislocz.)

A. Kotulinski.  
Warschau 1847.

Nº 41.

**Fine.**

**TRIO.**

*dolce*

**M. da Capo al Fine.**

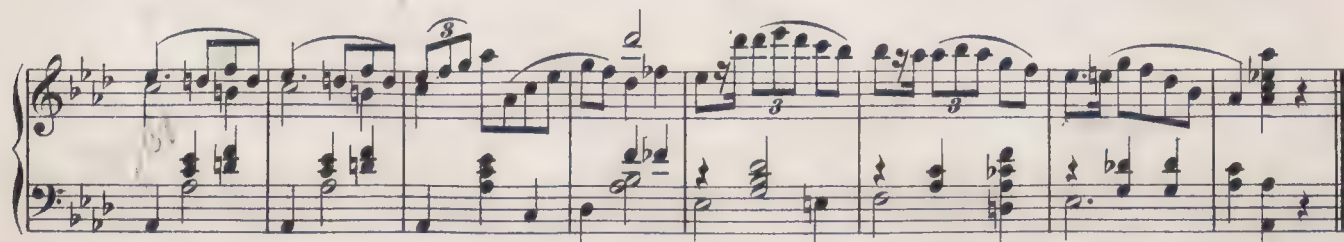
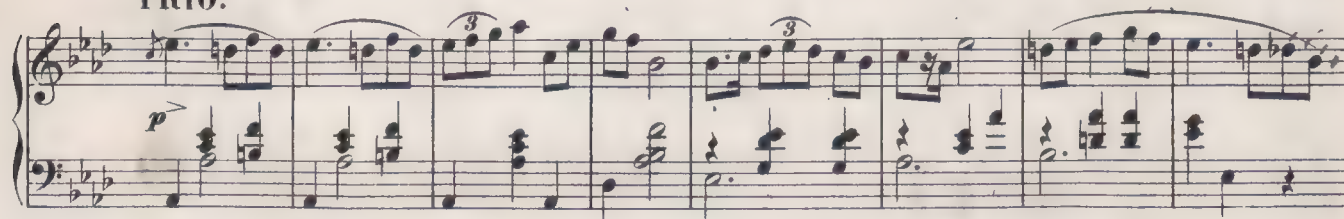
## Mazurka.

Peter Studziński.  
Krakau 184...

Nº 45.



TRIO.

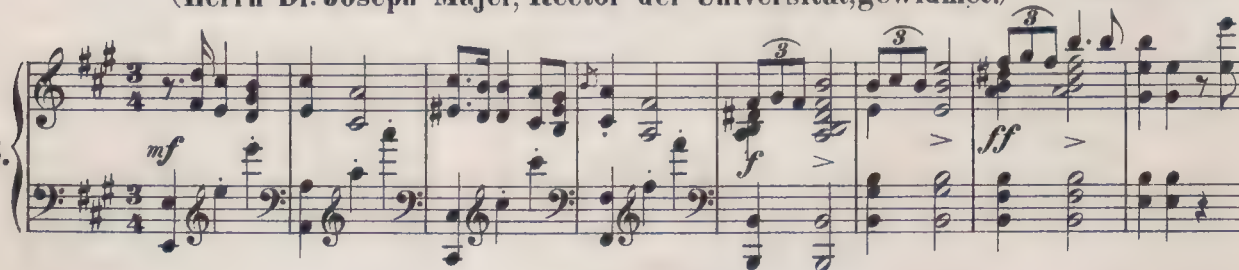


## Mazurka.

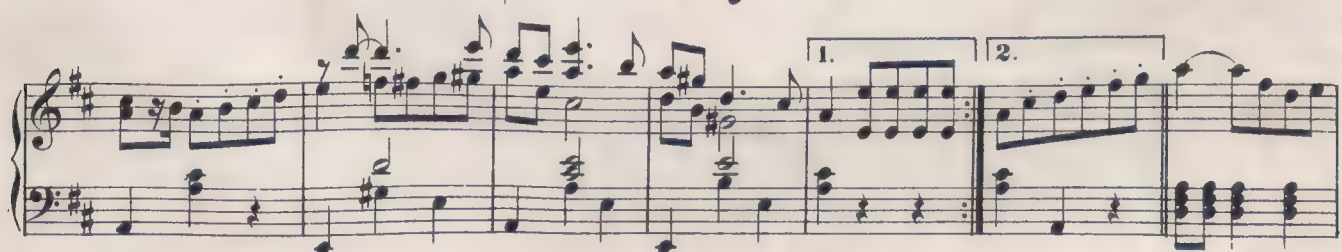
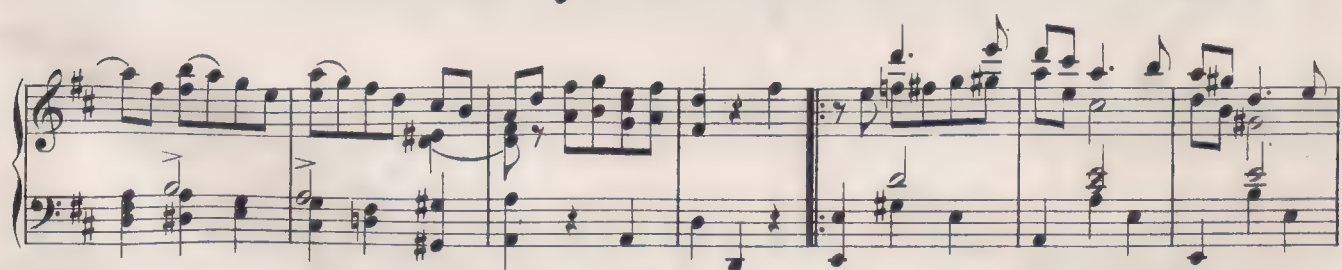
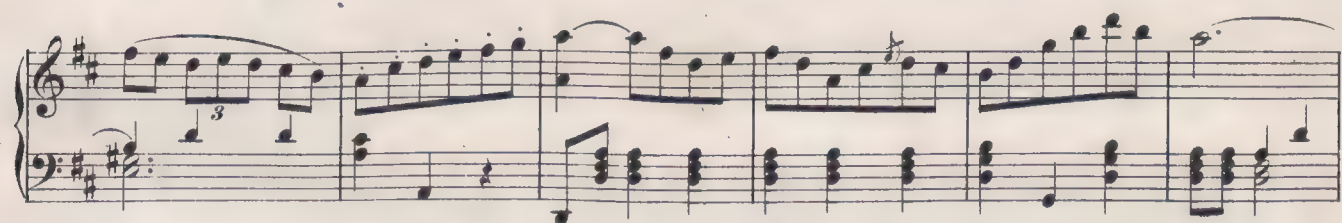
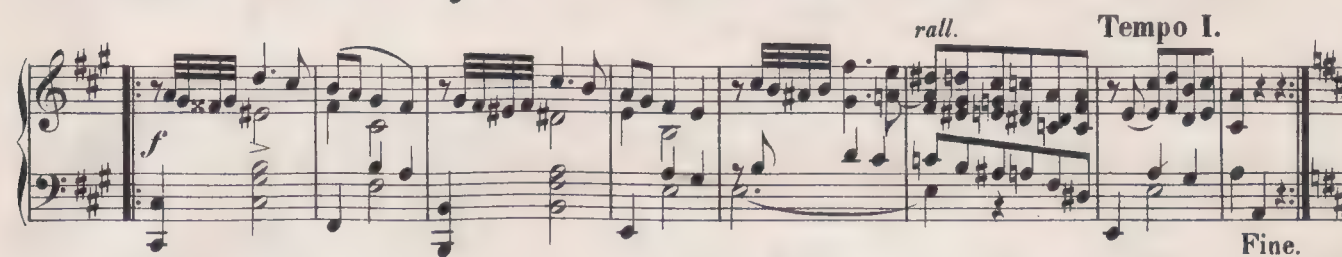
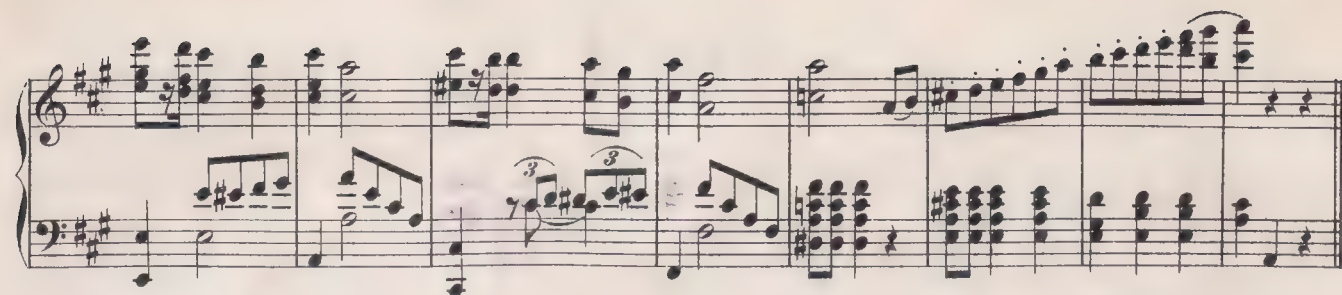
M. da capo al Fine.  
Peter Studziński.  
Krakau.

(Herrn Dr. Joseph Majer, Rector der Universität, gewidmet.)

Nº 46.







## Mazurka.

J. N. Kurzątkowski.  
Warschau 1849.

Nº 47.

The musical score for Mazurka N° 47 is written for piano. It begins with a treble and bass staff in 3/4 time, key of B-flat major. The first system includes a forte (*f*) dynamic marking. The second system continues the melody with various ornaments and trills. The third system features a trill in the right hand. The fourth system has a trill in the right hand and a forte (*f*) dynamic marking. The fifth system concludes with a 'Fine' marking. The sixth system is a repeat section with two endings, labeled '1.' and '2.'. The instruction 'M. da capo al Fine.' is written at the bottom right.



## Mazurka.

Karl Studziński.  
Krakau 1850.

N° 48.

## TRIO.

M. da capo al Fine.

## Mazurka.

Joseph Jarecki.  
Warschau 1850.

Nº 49.

The musical score for Mazurka N° 49 is presented in six systems of piano accompaniment. The key signature is D major (two sharps) and the time signature is 3/4. The notation includes various rhythmic values such as eighth and sixteenth notes, as well as rests. Triplets are indicated by a '3' over a bracketed group of notes. The piece concludes with a 'Fine' marking at the end of the sixth system.

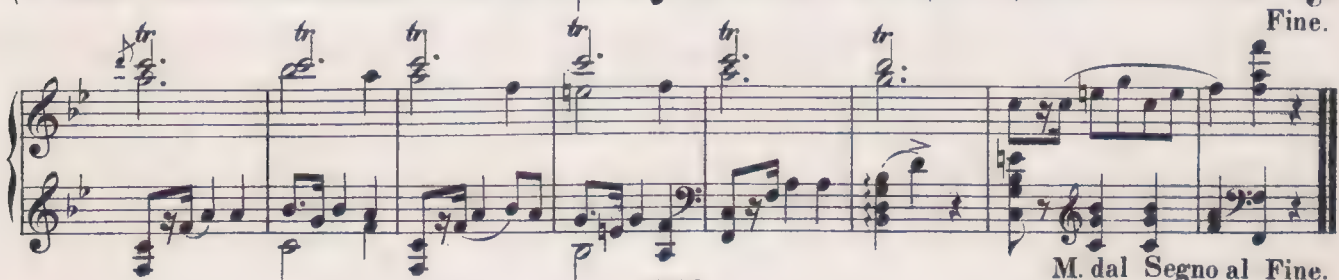
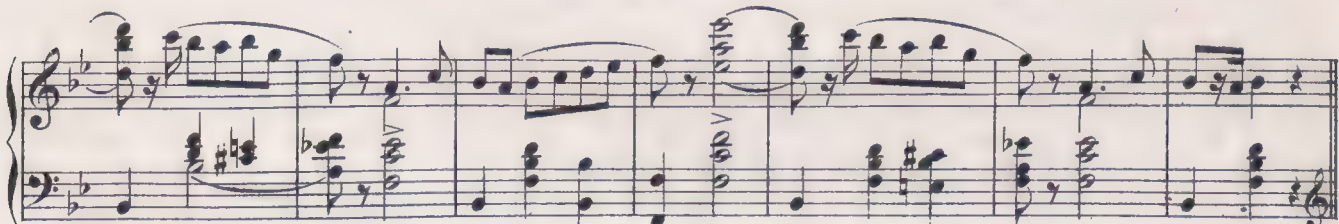


## TRIO.



M. da capo al Fine.

## Mazurka.

Michael Zawadzki.  
Kiew 183....

M. dal Segno al Fine.



































